

CHAPTER II

LITERATURE REVIEW

2.1 Studies of Idiom

2.1.1 Definition of idiom

Idiom, defined by Fernando, is "certain expressions can have constituent parts altered in some way, and the other sense, that is, a multiword expression that is conventional, not novel" (cited in MacKeracher, 1997, p.83). Wright (2002) similarly agreed with Fernando's second definition: "idiom is fixed and recognized by native speakers" (p.7). It is thus generally said that the construction of idiomatic expression has been completed over last decades. Moreover, it is needed to extend this view into ways of interpreting meaning of idiomatic expression as Tübingen (1982, p.24) states, "the meaning of an idiom is not deducible from its constituents entails certain barriers to structural changes". This is called *frozenness* which is really close to *idiomaticity*, i.e. different meaning of a lexeme – lexical word as defined by Lee as cited in Lamb (1969) – as a component and its meaning as an isolated unit (Tübingen, 1982). Similarly, this may be said in accordance with the view called "noncompositionality" which sees idioms as the meaning which cannot be predictable from the meaning of the individual words (Brinton, 2002, p.100).

To avoid some misunderstandings, take an example; *break the ice* which means *relieve the tension*. In this case, there is no relation between the meaning *break* and *ice* with its idiomatic meaning *relieve the tension*. It thus clearly shows the meaning of idiomatic expression is not by means of uniting meaning of each word.

Some idiom scholars such as Brinton (2002) and Wright (2002) see the previous phenomenon as a new picture of the meaning of idiom can have; that is, the meaning tend to be often thought to be either metaphorical or proverbial. They also

make the idiomatic usage clear, i.e. does not merely reach words in groups but in single. Related to all mentioned opinions, hence, idiom lies in one concept: **any words, phrases, and clauses expressing figurative meaning through either in a conventional or metaphorical way.**

To make it understandable, look at the examples below:

- a. They **put up** their kites (raise the kites in a higher position)
- b. I **put up** a cafe (construct a building)
- c. The water is so **hot** (heat)
- d. She is very **hot** (sexy)

Only (b) and (d) statements are idiomatic expressions.

Before getting on the further stage of idiom, it is very majorly needed to remember that idiom is within *semantics* – the study of meanings – as being one focus to study, so few terms used in semantics will be discussed as well, not in a detail way but in a simple way. To begin, in semantics, there are two basic terms known as *sense* and *reference*; sense is the meaning of the components, while reference is the meaning of the components with relation to outside world, and the thing refers to is called *referent* (Palmer, 1981). To add to it, Hurford and Heasley (1983) has said, “ the referent of an expression is often a thing or a person in the world; whereas the sense of an expression is not a thing at all” (p. 30). Take a simple word, *ring*. The sense of the word can be found in a dictionary like in *Oxford Advanced Learner’s Dictionary* which state the sense of *ring* is ‘precious metal with valuable stone’, so in general its referent is *any ring wore in people finger*. However, when it becomes *Topik’s ring*, the sense is still the same but referent is, of course, different; specifically it refers to the *ring owned by Topik*. The changing of sense and referent works out through the context in which the components appear.

Getting meaning through considering context, such the previous case, in semantics, is said as *context of situation* by Palmer (1981). Simply such approach can limit meanings of words, phrases or clauses in order to become clear. The reason for this review is derived mainly from the fact that idiomatic expression is closely related to changing sense and referent. The relation results in an implication that context is as a fast way to recognize an idiomatic expression. The claim has indirectly been suggested by Tübingen (1982) saying that idiomatic meaning is as an isolated meaning. It can be seen this clue actually focuses on where the idiomatic expression takes place or the context; when literal sense of words or phrases or clauses do not fit the context, they are generally considered as idioms, like the examples mentioned above *put up* in (b) and *hot* in (d) are labeled as the idiomatic one because their figurative senses are more appropriately suitable to the context instead of the literal senses.

Knowing context is not only about recognizing the idioms but also helping out to interpreting the meaning; sentence assumed as the simply context will give a signal where the idiom is and a help to catch the meaning properly, for instance, as an easy example, *hot*, in (d) sentence, is easily considered as the idiomatic expression, because conventionally or metaphorically the literal sense has changed into another sense which is 'sexy' and another referent which is 'the girl's body'. This claim is consistent with Cruse (1986, p. 42) arguing, "the metaphorical strategy of interpretation is most likely to be triggered of by a perception of incongruity or inappropriateness in the sentence when interpreted literally" and Fernando arguing, "... inference in reading: learners are given authentic texts containing an idiom and are asked to determine the meaning of the idiomatic expression from the context" (cited in MacKeracher, 1997, p.85).

After explaining idiom in context, there is another more important thing to concern about idioms that it has restrictions dealing with grammar and syntax. They

have a particular grammar and syntactic form: “form and functions of words such as, among others, gender, number, and tense” (Palmer, 1981, p.130). Idiomatic phrases do not grammatically function like one, such as *kick the bucket* not *kick the bucketed*. He has said idiom seems semantically one but not grammatically. He also added some have passives, but others do not, such as *the law was laid down* (to be renounced).

Goodale (1999) has noted some idiomatic phrases can be used in a positive or negative way; some depend on the context and some do not; for instance, *they do not ask after the teacher* (to not know how that person is). Goffin (1956) stated idiomatic phrases were not altered; no synonymous or substitution for any word in the phrase; for example, *absent-minded person* (inattentive person) not *empty-minded person*. Again, Palmer (1981) has claimed that mostly noun in idiomatic expressions cannot be used in singular form such as *spill the beans* not *spill the bean*, and adjective in pairs of idiomatic words cannot be comparative such as *red herring* not *reddest herring*, and he added, “some idioms is different each other which one can be more restricted than the others” (p.80). These restrictions show idioms as having a peculiar language structure but sometimes not.

In addition, Fernando has thought of two common parts in idiom; that is, firstly those that concern lexically and grammatically ‘regular’ idioms, such as *kick the bucket*, and secondly those that deal with ‘idiosyncratic’ idioms involving either lexical or grammatical irregularities, such as *kith and kin* (lexically idiosyncratic idioms) and (grammatically idiosyncratic) *fancy free* and *the more the merrier* (cited in MacKeracher, 1997, p.83). Therefore, based on those restrictions, idioms seem to have some prohibitions: no addition, no substitution, no deletion, and no modification.

“Idioms are like a sharp doubled-edged razor; if it is used properly, they can add beauty and charm to your language; on the other hand, if their application is wrong, they can embarrass you and mar the entire effect of your language” (James,

1994, p.81). With all the complexity in idioms, English learners will sometimes be stuck inside the darkness of the zone; however, if they learn it well with a big passion, surely with time they can master it and as the result be like a native at speaking and writing.

2.1.2 Forms of Idiom

As enumerated in the previous section about restrictions, it is derived that restrictions are mostly constructed for phrases. In another word, phrases have dominated the center area of idiom, but saying that does not mean that words may be neglected. Therefore, it seems reasonable to see that in order to get closer to idioms the first thing to do is to be familiar with its visualization, i.e. the forms. Knowing forms of idiom looks like knowing our couple physically. In a crowded place, we can easily know him even from the back of his body, so do forms of idiom; we will easily even at a glance know sets of words or phrases in a group of sentences which are probably regarded as idioms. Some forms of idiom that tend to frequently appear in English will be listed below.

Nine forms of idiom proposed by W.McMordie as cited in Goffin (1956) are:

1. Idiomatic Words

Words with their idiomatic meanings has been a special difficulty for English learners. For example:

Draw a tooth: extract a tooth

Dead sound : dull heavy sound

2. Idiomatic Noun Phrases

Expressed with composition of an adjective and a noun. For example:

Bad blood : vicious temper

Lynx-eyed : excellent sight

And also composition of a noun and prepositional adjunct and noun with another noun in the possessive case. For example:

A bird's eye view : a view taken in at a glance

Body and soul : wholly or entirely

3. Idiomatic Commonplace Comparisons

Slight exaggerations without risk of misunderstanding. For example:

Like a fish out of water : out of element and therefore ill at ease

Off like a shot : start very quickly and unexpectedly

4. Verbs and Nouns go together

Each noun comes either after or before the verb. For example:

Wolves howl : Wolves cry

Bear a burden : Have a duty

5. Idiomatic Adjective Phrases

Expressed with composition of an adjective or participle and an appropriate preposition. For example:

Accustomed to : familiar with

Tired of : excessively wearied

6. Idiomatic Prepositional Phrases

Commonly formed of a preposition and a noun followed by another preposition. For example:

At home in : perfectly familiar with

In front of : in a position further forward then becoming close

7. Idiomatic Adverbial Phrases

Formed of a double preposition. For example:

Out of : not included in

Up to : as far as

8. Phrase Verbs

Verbs followed idiomatically by prepositions or adverb. For example:

Act for : to do somebody's duties on their behalf

Cut off : to kill or destroy

9. Idiomatic Verbal Phrases having the verb *To Be*

Composition of preposition and other phrases with the verb *to be*. For example:

To be about to : ready to

To be equal to : competent to act suitably to an occasion

We now know that sets of idiomatic expressions are created with regard to particularity, which means a particular word stands in another particular word like the above-mentioned example of an idiomatic adjective phrase: *accustomed to*; it cannot be changed into *accustomed by*. Seeing that fact then raises a question in mind: why it is correct when say *accustomed to*, but incorrect when say *accustomed by*? With the risk of such question, we will be asked to pay attention back to the history of English, which has long established idioms; in simply word, it need not any further explanation to answer such question. However, one thing to be put in memory is that particularity in idioms may make us as a foreigner studying English idioms aware of how complex idioms are that force us to be really careful at it.

Out of particularity, among those forms which are always found in current English is *phrase verbs* as Palmer (1981) has said, "a very common type of idiom in English is what is usually called the phrasal verb; combination of verb plus adverb or preposition" (p. 80).

Based on the above explanation, idioms in word formation along with its restrictions, prohibitions, and particularity give a hint of understanding their meaning's aspect. As just exemplified, *blue blood* and *about to*, the literal meaning of *blood* still exist to the idiomatic meaning, and so does the preposition *to of about to* –

even a preposition corresponds to the idiomatic meaning or not being erased from it. It is now difficult not to say that the meaning of idiomatic expression in some cases may have been derived from the original meaning of at least one lexeme involved in.

Getting closer to idioms especially their forms enables us to take an action over finding out their meanings. For one word or registered as an idiomatic word like take an example, *rose*; it is familiar for us that *rose* must be taken to mean 'sweet flower'. Then the next action we have to do is get the original meaning adjusted to the context so then can discover its idiomatic meaning as well as the ideas of the sentence. However, for another idiom which is unfamiliar to us especially two combined words like *carry out*, it is much better "look up in dictionary entries", because if trying to guess it through word by word, the meaning will sound odd or nonsensical. Relating to those claims, idioms have an unpredictable meaning, so dictionary have to always exist when interpreting the meanings.

2.2 Song Lyrics

Song lyrics have been the heart of this research, i.e. every analysis begins from that. Now it is thus very important to discuss a little bit of what song lyrics and its elements are.

What base song lyrics is actually poetry. From ancient Greek literature until present, poetry has been labeled as "the oldest genres in literary history" (Klarer, 2004). He added that the term *lyric* comes from Greek musical instrument named "lyra" or "lyre" or "harp" had been closely related to poetry and the beginning of music synergy. At that time, poetry had been performed by a harp. In 1876 along with inventing varied musical instruments like guitar, organ, keyboard, and flute, the word *lyric* began to be used for songs.

Lyric in a song refers to a complete set of words (“Lyrics”, 2012). What lyric poetry has now become the part in song lyrics such as the typical features: onomatopoeia, metaphor, simile, rhyme, meter, and so like. However, what make them different is clearly the form; that is, *lyric poetry* may be formed in one line or sonnet or hundred pages; whereas, song lyric are written with approximately 3-minute in time (“Lyric Writing Basics”, 2011).

In addition, there are some terms used in song which poetry does not have like chorus and interlude, and song is accompanied by various instruments not like poetry, but the rest they are all same. Simply, it is clear now that song lyrics are “new version” of lyric poetry. This is relevant in accordance with what stated in “Lyrics” (2012, para.1): “lyrics (in singular form lyric) are a set of words that make up a song, usually consisting of verse and chorus”.

After being clear about what bases song lyric, now it moves to another important part of song lyric. In song lyric, who make the song lyric is known as a songwriter or lyricist, and a singer who writes the lyric plus sing it is known as singer-lyricist or singer-songwriter. A singer-songwriter usually creates lyric in a paper and then sing it by herself with a simple instrument like guitar or piano in order to get a melody it will seem like, so then give it to whom creating the basic melody into the complete melody or known as composer. Composers and songwriters always work together to make songs.

In a free encyclopedia web known as *Wikipedia*, lyrics with all its beautiful devices definitely able to create varied messages of politic, social and economy. In *Academic Study*, there is a statement that the covered messages can both denote and connote people surroundings; however, lyrics give open arms for all critics to review or comment lyrics and not only criticizing the lyrics but also the lacks of music

("Lyrics", 2012). Thus teamwork between composer and songwriter is really needed to avoid such criticism.

Lyric accompanied by music is called song; without lyric, it is just instrumental music, and without music, lyric is just poem. Thus lyric and music are the crucial part in creating song.

There are three basic patterns of song lyrics which cannot be ignored to be included in this research, and they are *verse*, *chorus*, and *bridge*. Verses in song lyrics which always appear at first are as the beginning of the story. Each verse usually employs the same melody, while the lyrics usually change for each verse. "Verses are also sometimes called stanzas and in a song they are usually two or four lines in length" ("Writing Verses", 2011, para1). The chorus or refrain usually consists of a melodic and lyrical phrase which is repeated, and sometimes the main message takes place ("Song Structure", 2012). As said in "Writing Verses" (2011), chorus is the catchy part of the song because it moves the song emotionally. On the other hand, bridge functions as its name suggest which connects the verse and chorus. A simply way to differ bridge with the others are that the verse and chorus are usually repeated but bridge is just played once and is both melodically and lyrically different throughout the song. Bridge is to emphasize the main message and as a sign to get prepared back to the chorus.

Inside those above-mentioned structures or patterns, idiomatic expressions play its role to live the message from the beginning until the end of the story touching social, politic, economic matters, and also probably the others.

2.3 Katy Perry

When Katy was very young about 9 years old, she started singing in church. She has had a very serious passion in music, and her parents have been pastors who

moved around the country a lot. From those experiences of travelling a lot – new places and new friends – Katy, born on October 25, 1984, in Santa Barbara, California, was inspired to write songs. Perry, born as the middle child between older sister Angela Hudson and younger brother David Hudson to Keith and Mary Hudson, has grown up with listening to gospel music.

When she was in Nashville, Tennessee, a rock veteran was attracted by her vocal character and asked her to record demos. She learnt much about how to craft songs and play guitar fluently there. Under music label *Red Hill* and by the time she was 15 in which her first year in a public high school, she pursued a path in music by releasing a gospel album entitled *Katy Hudson*, which was originally adopted from her birth name **Katheryn Elizabeth Hudson**. Unfortunately the album was not successful to touch any music chart.

She went to Los Angeles where she later worked together with a legendary producer and songwriter, Glen Ballard, who spent years guiding and developing her talent and songwriting. In order to be an artist in pop music as her career, she then changed her surname with *Perry*. Perry and Ballard collaborated in writing some songs which were, among others, “I Do Not Hook Up” recorded by Kelly Clarkson for her 2009 album, which touched the 40 hit in music chart later and gave the singer a success.

She is never desperate. Then one day her ability of creating songs and her full-throated voice captured an attention of music label named *Capitol Music Group*, which signed her in spring 2007. Along with the partnership in *Capitol Music Group*, on June 17, 2008, she released an album named *One of the Boys* in which three songs covered in the album and wrote by herself which were "Thinking of You", "Hot N Cold", and "I Kissed a Girl" cracked mostly international music chart in 20 countries. In “Katy Hudson Biography” (2010), she said:

I started writing songs when I realized that singing other people's lyrics was more an expression of their heart than mine. Writing for this album [*One of the boys*] was very important to me. I felt I had been given a message and was supposed to voice it in my own words. I want to be an artist, not just someone who puts her voice on a CD. And I didn't want to be written off as just another teenager who was handed a record deal.

The success has brought her to the top of fame. Using her stage name, Katy Perry, she performed in *Warped Tour* in summer 2008. Her third album named *Teenage Dream*, the best achievement in her music field as certified multi-platinum by *Recording Industry Association of America* (RIAA), has made her as the first female in history to achieve the precise certification. The album was released on August 2010, which two months later she married to an English comedian named Russell Brand. An internet newspaper named *Huffpost Wedding* (2011) noted that according to *People Magazine*, Katy Perry and Russell Brand celebrated their wedding ceremony in a private luxury resort in northern India. Bollywood-themed party accompanied the couple when exchanging vows. The wedding was attended by a Christian minister, some closest friends and, of course, family. Although the couple used traditional Indian-wedding style, Perry was not using “lenghas”, known as Indian traditional-wedding dress worn by the bride, but white bridal veil instead. After 14 months of the marriage, they divorced.

She may not be good at marriage, but she is good at music. Not only Kelly Clarkson for whom Perry wrote songs but also for other singers such as Jessica James with two songs entitled “Bullet” and “Girl Next Door”, Lesley Roy with the song entitled "Slow Goodbye", Kady Malloy with the song "Wish You the Worst", and Adam Lambert with the song "Cookoo".

In 2011 she won the "Artist of the Year" of *MTV*. In 2012 *Grammy Awards*, she has been nominated for eight nominations. Perry also has once been a guest judge on the seventh series of *The X Factor UK* and the ninth season of *American Idol*, and has released fragrances namely "Purr" and "Meow", and also has got into film voicing "Smurfette" of the film *The Smurfs* in 2011. Thus, no doubt, she is multitalented of as an American singer, songwriter, and actress.

2.4 *Teenage Dream* Album

Teenage Dream, Katy Perry's third album, is released on August 24, 2010 and recorded on October 13, 2009 – April 30, 2010 in a studio named *Roc the Mic* in New York City, United States, under the music label *Capitol*. In general, the album has a pop genre that comprises 12 songs with producers named Ammo, Benny Blanco, Dr. Luke, Max Martin, Tricky Stewart, Stargate, Sandy Vee, and Greg Wells.

Her hard work in music field from a rock gospel album in "Katy Hudson", pop genre in "One of the boys", and finally still in pop of the album "Teenage Dream", must have given her a personal pride because of *Teenage Dream* achievements which are far beyond the previous albums' as can be seen in the following.

Teenage Dream album achievements:

- *Recording Industry Association of America* (RIIA) has certified *Teenage Dream* as an historical album which raised highest selling over 28 million copies worldwide.
- *Teenage Dream* has won "International Album of the Year" at the *Juno Awards of 2011*, "Album Title" at *IFPI Platinum Euro Awards*, and "International Album of the Year" at *Pemios Telehit*.
- *Canadian Recording Industry Association* (CRIA) certified *Teenage Dream* platinum due to selling a total of 26,000 copies.

- *Australian Recording Industry Association* (ARIA) certified *Teenage Dream* triple-platinum due to selling more than 140,000 copies.
- *Recording Industry Association of New Zealand* (RIANZ) certified gold due to be debuted at number one after four weeks on the local music chart.
- In UK, the album has been certificated platinum two times by *The Official Chart Company* due to selling of a total 829,296 copies.
- In France, the album has been certificated platinum by *Syndicat National de l'Edition Phonographique* (SNEP).

Katy Perry, quoted in “*Teenage Dream* (Katy Perry album)” (2012) has said, "Some songs are pretty sweet, but when you hear the entire album, is quite appetizing. Not only wanted to make music for parties, but also living real lives, work, have relationships”.

Now it is thus worth looking at the 12 songs listed in the album in the following details:

1. **Teenage Dream** written by Katy Perry, Lukasz Gottwald, Max Martin, Benjamin Levin, Bonnie McKee, as with the name of the album, was reported to be the second single by MTV. The song was sent to radio stations on July 22, 2010 and debuted on the *Billboard Hot 100* at number twenty; it also had reached its peak of number-one on the chart for two consecutive weeks. It peaked at number one in Ireland, Estonia, New Zealand, Scotland, Slovakia, and other sub-charts in the U.S., and was sold over 4,003,000 digital copies on December 2011 throughout the world. Perry has argued about this song as noted in “*Katy Perry Talks Teenage Dream*” (2010) saying, “...and also it kind of exudes this euphoric feeling because everybody remembers what their teenage dreams were - all the girls that were on your poster walls. And I want to continue to be one of those ... *teenage wet dreams*.”

2. **Last Friday Night (T.G.I.F.)** written by Perry, Gottwald, Martin, McKee was released on June 6, 2011 on the U.S. The song received commercial success, peaking at number one in Canada, Czech Republic, Slovakia and the U.S. *Billboard Hot 100* for two consecutive weeks. The music video was released worldwide on June 14, 2011. It features some guest stars like Darren Criss, Rebecca Black, Kevin McHale, Kenny G, Hanson, Corey Feldman, and Debbie Gibson. The single has sold over 2,579,000 digital copies in the U.S. This song is about *crazy night* as quoted in “Teenage Dream (Katy Perry album)” (2012).
3. **California Girls** written by Katy Perry, Calvin Broadus, Martin, Gottwald, and McKee is the album's lead single. It was sent to U.S. radio on May 7, 2010. The song has reached success in countries worldwide like New Zealand, United Kingdom, Australia, Canada, Ireland, Scotland, and spent six weeks at number one on the *Billboard Hot 100*. It has sold 5,066,000 downloads as of December 2011 in the U.S. alone and was the best selling digital song of 2010. A music video was released on June 15, 2010. In the music video, Perry is a game piece in Candyfornia', a game based in poker and board games. She herself has said that this song is a *beach-themed song* which will move listeners emotionally and physically” (“Teenage Dream (Katy Perry album)”, 2012).
4. **Firework** written by Perry, Tor Erik Hermansen, Mikkel Storleer Eriksen, Sandy Vee, and Ester Dean is confirmed as the third single release by *Billboard* with what Katy says in an interview as quoted in “Teenage Dream (Katy Perry album)” (2011) that "Firework" will be a "defining single". The single was originally thought to be released in early October but was officially released in October 26, 2010 through radio airplay in the U.S. The song has had commercial success as well, peaking at number one in the U.S and spent four non-consecutive weeks. The song also topped the charts in Brazil, Canada, New Zealand. It is Perry's biggest selling single to date in the U.S. with over 5,102,000 digital copies sold along

December 2011. Cochrane (2010) in the website “BBC Newsbeat” wrote that based on Katy’s statement this song was about going 'Argh' in so many different ways and *be a living firework*.

5. **Peacock** written by Perry, Hermansen, Eriksen, and Dean performs well on music charts worldwide. The song topped *Billboard's Hot Dance Club Songs* chart for a week. Perry has performed this song on several occasions, including during her 2011 world tour *California Dreams Tour*. When performing the track, she usually wears colorful or glittery clothing. Perry said this song *used puns* that would awaken many perspectives on each person (“Teenage Dream (Katy Perry album)”, 2012).
6. **Circle The Drain** written by Perry, Christopher Stewart, and Monte Neuble was released as a promotional single from the album onto *iTunes* on August 10, 2010 and entered the *Billboard Hot 100*. This song is said by Perry about *criticizing the ex-boyfriend addicted to remedies* (“Teenage Dream (Katy Perry album)”, 2012).
7. **The One That Got Away** written by Perry, Gottwald, and Martin has been confirmed as the sixth single from the album, which was released on October 11, 2011 on *U.S. Mainstream* radio. It is a pop ballad influenced by dance-pop and teen pop. It has been seen as an attempt at beating out Michael Jackson's record for most number ones on the *Billboard Hot 100* chart from a single album, but this goal has been confirmed not to be the reason for the song's single release. On November 24, the single entered the top 10 of the *Billboard Hot 100* that at the same time make the album as one of only 7 albums in U.S. history to have 6 or more top 10 singles. In total, the song has sold an approximate 2 million worldwide. Perry described this song as a *bittersweet story* about when promising someone forever, but ending up not being able to follow through (“Teenage Dream (Katy Perry album)”, 2012).
8. **E.T.** stands for extraterrestrial written by Perry, Gottwald, Martin, and Colema as a promotional single released on August 17 2010 through *iTunes*. The song spent

- five non-consecutive weeks in the *U.S. Billboard Hot 100* and also peaked in Canada, Germany, Poland, and New Zealand. The song has sold a total of 4,838,000 digital copies in the U.S. In “Teenage Dream (Katy Perry album)” (2012), Katy has said this song was about *falling in love with a foreigner*.
9. **Who Am I Living For?** written by Perry, Stewart, Neuble, and Thomas is an electro rock song, which has been described as having "glitchy" beats as well as expressing about *spirituality and faith*, citing the biblical character named Esther as an inspiration (“Teenage Dream (Katy Perry album)”, 2012).
 10. **Pearl** written by Perry and Greg Wells was said by Perry: “pearl was inspired by herself, which is about *vulnerability to a loved one*” in “Teenage Dream (Katy Perry album)” (2012).
 11. **Hummingbird Heartbeat** written by Perry, Greg Stewart, Stacy Barthe, Neuble, is a pop rock and new wave song. Many critics felt the song has been a strong single choice. This song is influenced by *love* (“Teenage Dream (Katy Perry album)”, 2012).
 12. **Not Like The Movies** as the final track in the album written by Perry and Wells with slow-tempo teen pop and pop ballad is considered by Perry herself to be like a two-part song, because she has started working on this song before she meets Russell Brand and then completes it after they has begun dating. Same as the previous song and quoted from the same source, this song is also influenced by *love*.